



No 25 bis

Bar Bifteck



ST. LAURENT

Antique decor: low prices Friendly Atmosphere
Domestic beer on tap - Imported beers

SPECIALS

SUNDAY - SATURDAY 2:00 p.m. - 8:30 p.m.

Small glass \$1.50
Large glass \$3.00
Pitcher \$8.00

SUNDAY - THURSDAY 8:30 p.m. - 3:00 a.m.

Pitcher \$8.00

ALL WEEK - ALL DAY 2:00 p.m. - 3:00 a.m.

Rum & Coke (double) \$5.50
Bar Scotch \$2.75
Whiskey, tequila, kamikaze peach schnapps, blue rise Shooters
\$2.50 or 5 for \$10.00

SECOND FLOOR AVAILABLE FOR ALL FUNCTIONS. (SUN-WED)

Come early to get a good seat
Pool tables video games
Never a cover charge

FREE POPCORN

Welcome!

3702-3704 boul. St-Laurent Tél.: 844-6211

advertising: **THE DAILY** 308 6700

CONTACT LENSES IMMEDIATE DELIVERY

(on most prescriptions)

FROM \$80

visual examination, OHIP accepted
glasses in 24 hrs. on most prescriptions

1 DAY ACUVUE

Goldstein & Goldstein Optometrists

1102 de Maisonneuve W. (between Peel & Stanley)
844-3997 or 844-3248

Special consideration given to McGill students & staff

Spanish or German Translation

(into English)

Our translation courses will help you master ways to communicate in your academic or professional environment. In addition, upon successful completion of the course you will also have gained three university credits.

Duration

13 weeks, beginning January 8.
Classes meet Thursdays, 6-9 p.m.

Prerequisites

A considerable degree of fluency in Spanish or German, as well as English. Emphasis is placed on writing skills.

Placement Test

Thursday, November 27, 6-8 p.m.
McConnell Engineering Building,
Room 213, 3480 University Street

Test fees: \$15.00

Tuition Fees: \$195.33

(Fees payable at Registration)

The Department of Languages
and Translation

Place Mercantile

770 Sherbrooke St. W., Room 322

Tel: (514) 398-6160

Fax: (514) 398-2650

E-mail:

lang@conted.lan.mcgill.ca

Internet: www.mcgill.ca/conted



McGill Centre for
CONTINUING
EDUCATION

Brutopia

Brew Pub

• IN-HOUSE BREWERY •

OUR
SPECIAL
BREWS

Honey Beer
India Pale Ale
Nut Brown

Shuffleboard • Darts

HAPPY
HOUR

20 oz. pints
\$3.50

4:00-8:00pm Mon-Fri
All Night Monday

Always at least
12 different beers on tap!

Live entertainment
Thursday-Saturday

1219 crescent
Tel: 393-9277

Avez-vous lu le **FRANCAIS** cette semaine?

SIENA SUMMER MUSIC INSTITUTE (Florence)



Culture, language, travel,
concerts, Credit/non-credit.
Rome, Venice, 3 days in
Switzerland. Students, Grads,
Professionals; July 16 to August 19,
Cost \$1,795. Special low cost charter
flight; Write/call: 203-754-5741

SESSIONE SENESE PER LA MUSICA/ARTE
Director, 595 Prospect Road,
Waterbury, CT 06706
website: www.sienamusic.org

Wish your
classmates,
profs and
significant
others
New Year's
and Holiday
Greetings
in The
McGill Daily.
For \$1.50
you get 25
words. Drop
this form off
at The Daily
by Nov. 27
and watch
for your
ad on
December 1
in the last
Daily of
1997!

McGILL DAILY Classifieds

3480 McTavish, Room B-07, Montreal, PQ H3A 1X9 telephone (514) 398-6790 • fax 398-8318

circle a heading

1 - Housing	
2 - Movers/Storage	
3 - Help Wanted	
4 - Word Processing / Typing	
5 - Services Offered	
6 - For Sale	
7 - To Give Away	
8 - Wanted To Buy	
9 - Rides/Tickets	
10 - Lost & Found	
11 - Personal	
12 - Lessons/Courses	
13 - Notices	
14 - Volunteers	
15 - Musicians	
16 - Season's Greetings	
* Lost and Found ads are free.	

Highlight your ad (Charge is for initial setup):

Boxed Ad \$4.65
Bold text within ad \$4.65
Reverse ad \$4.65
Headline (12pt bold, maximum 16 characters) \$4.65
Centered Text \$4.65
Logo (per ad) \$4.65
† First three words of ad bold at no charge.

Prices include taxes. Extra charges are for setup only.
McGill Students/Staff (with ID): \$4.65 per day, 3 or more days, \$4.10 per day
General Public: \$5.90 per day, 3 or more days, \$4.95 per day
There is a 150 character limit. There will be a charge of \$3.50 for any characters over the limit.
Ads may be placed in person or by mail and must be accompanied by a cheque or money order for the full amount of the ad. We do not accept advertising by phone.
The Daily must be informed of any errors within two days of publication. The Daily's liability is limited to the cost of the ad. There are no cash refunds for cancelled ads. A credit will be applied towards future ads. Please keep your copy of this form as a receipt.
Deadline for ads is 2 p.m., two working days before publication.

Method of payment: Cash ☐ Cheque (min. \$20) ☐

Total per insertion: _____

x No. of insertions: _____

Subtotal: _____

Extra character charge: _____

Ad Highlight charge: _____

Subtotal: _____

TOTAL (taxes included): _____

GST# 101246437 PST# 1006390583TQ001MK

Name: _____

McGill ID #: _____

Address: _____

City: _____ Prov.: _____

Postal Code: _____ Phone: _____

PUBLICATION SCHEDULE

1997	1998
August 28: Back to School issue. SEPTEMBER S M T W T F S . . . 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	JANUARY S M T W T F S 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
OCTOBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	FEBRUARY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
NOVEMBER S M T W T F S 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	MARCH S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
DECEMBER S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13	APRIL S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Molière farcit son public

Trois courtes pièces nous révèlent le Molière oublié

par Alain Benoît

Ces jours-ci, le théâtre Denise-Pelletier explore du côté du Moyen-Âge. On y présente des farces, un type de pièce apparu à cette époque. Il s'agit de courtes pièces burlesques, très drôles, racontant une histoire plutôt simple.

Les finissants de l'Option-Théâtre du collège Lionel-Groulx les jouent avec beaucoup de sérieux. Ils possèdent leur difficile texte à la perfection. Le jeu très physique que leur demandent les farces, agrémenté de fort beaux costumes d'époque, est tout à fait au point. Les comédiens donnent l'impression de maîtriser ce genre théâtral plutôt rare. La farce ne ressemble à rien aux comédies que l'on présente sur la scène de nos jours. Ce spectacle nous emmène en voyage au XVII^e siècle, quand le jeu exubérant était monnaie courante.

Le spectacle a pour titre "Molière... 3 farces". Dans *la Jalousie du Barbouillé*, un homme tente de punir sa femme qui le trompe. *Le Mariage forcé* raconte l'histoire de Sganarelle qui ne sait plus s'il veut se marier. Enfin, dans *l'Amour médecin*, un père fait soigner sa fille malade. Seul le mariage la guérira, mais le père ne veut pas en entendre parler.

Pour commencer, un animateur reproche au public son impatience. Il fait remarquer qu'en retour du travail acharné auquel se sont livrés les comédiens pour préparer le specta-

cle, on pourrait au moins attendre poliment le lever du rideau. Tout en faisant le tour de la salle, l'animateur s'indigne de l'indiscipline du public. Comme il passe près d'eux, les oreilles des spectateurs prennent note de sa voix puissante! Cela donne une idée de l'incroyable volume auquel les comédiens doivent parler constamment.

Les finissants excellent malgré des textes fort difficiles. De vieilles tournures parsèment leurs répliques. Toutefois, elles ne contiennent que peu de mots rares, ce qui permet aux spectateurs de tout comprendre sans problème.

De toute façon, le côté physique du spectacle vole la vedette au texte. Les rires, les pleurs, les chutes, les simagrées, les pas de danse, les pets et les "coups de pieds au cul", expression déjà à la mode du temps de Molière, abondent. Cet aspect excessivement burlesque a surpris certains spectateurs qui préfèrent la satire, comme dans *le Misanthrope* et *Tartuffe*.

La farce privilégie le thème de l'arroseur arrosé. Par exemple, dans *la Jalousie du Barbouillé*, un mari cocu espère contraindre sa femme à passer la nuit dans la rue pour la punir, mais, par une ruse de son épouse, il se retrouve coincé dehors à son tour.

Tel qu'expliqué dans le cahier du spectacle, Molière se moque surtout des docteurs en philosophie de son temps. Dans de

nombreuses pièces, dont ces trois farces, il dénonce leur grandiloquence et leur utilisation frauduleuse de la langue. On obtient donc des personnages de docteurs vantards d'une délicate incohérence, à la linguistique douteuse et au discours merveilleusement hors propos. Vêtus d'une toge, ils portent des gants trop grands, dont les doigts frétilent à chacun de leurs gestes.

Ces docteurs complètent la distribution formée, dans chaque farce, d'une jeune femme, de sa famille, de son mari ou de son fiancé et de leurs voisins. Par les personnages stéréotypés de la servante noire et des diseuses de bonne aventure égyptiennes, la production nous donne un aperçu du racisme de l'époque, auquel Molière n'échappait pas.

Pour que le jeu des acteurs retienne toute l'attention, on se limite à un décor très simple, surtout pour *la Jalousie du Barbouillé*. Puis, pour *le Mariage forcé*, on ajoute d'amusants petits logis penchants, domiciles de Sganarelle et de ses voisins. Un air de clavecin entrecoupe ces deux pièces. "Molière... 3 farces" présente un style théâtral disparu, mais qui, encore aujourd'hui, parvient à soulager le public par le rire.

MOLIERE... 3 FARCES, joué au Théâtre Denise-Pelletier (4353, rue Sainte-Catherine Est, 253-8974) jusqu'au 29 novembre.

Letter

Capitalism Breeds Fascism

What do these college professors know - that the rest of us *don't* know?

1- "Back to Marx!"

Professor Zavarzadeh, Syracuse University, New York.

2- "The Marxian moment is now!"

Professor Meister, University of California at Santa Cruz, from *Political Identity*

3- "There is no future without Marx."

Professor J. Derrida, from *Specters of Marx*.

4- "The global economy confirms Marx's analysis of capitalism."

Jeff Miller, from the *New Unionist*, Minneapolis, Minnesota.

5- "The Marxist critique of capitalism is the best thing that has happened to social and economic thought and action in the last 150 years. Those who deny that are either ignorant or deliberate liars."

Professor Ernest Mandel, from *Alternative Orange*.

6- "With the collapse of communism, the theoretical project of Marxism and its critique of capitalism are more timely and important than ever."

Professor Ellen Meiksins Wood, York University, Toronto, from *Democracy Against Capitalism*.

John Cassella
Durango, Colorado

The McGill Daily Culture

volume 87
number 13

editorial offices:
3480 McTavish St., Montréal, QC, room B-03, H3A 1X9
business and advertising office:
3480 McTavish St., Montréal, QC, room B-17, H3A 1X9
email:
daily@generation.net

business manager:
Marian Schrier
assistant business manager:
Jo-Anne Pickel
advertising management:
Lety Matteo, Boris Shedov
advertising layout and design:
Mark Brooker

editorial:
(514)-398-6784
business/advertising:
(514)-398-6790
fax:
(514)-398-8318

contributors:
Cheryl Argue, Alain Benoît, Michele Clarke, Mike Cullen, Kyle Faas, Ned Houie, Alex Halperin, Emily Harris-McLeod, Salman M. Husain, Ruth Kanfer, Patrick Lévesque, Marnie Levitt, Jessica Mann, Rebecca Forgan, Jay McCoy, Lisa Nevins, Marlo Ritchie, Kevin Stiu, Matthew Watkins

co-ordinating editor:
Sonia Verma

co-ordinating news editor:
Mark Ratner

co-ordinating culture editor:
Noëmi Toustignant

news editors:
Maggie Gilmour, Keri Kosuri

culture editors:
Jessica Lim, Julien Lapointe

features editor:
layout and design co-ordinators:

daily francals:
Magali Boister

photo editors:
Lori Braun, -

office co-ordinator:
Samantha Murphy

project co-ordinator:
Andrea Mason

online editor:
Robin Perelle

cover by:
Emily Harris-McLeod

All contents ©1997 Daily Publications Society. All rights reserved.

The content of this newspaper is the responsibility of the McGill Daily

and does not necessarily represent the views of McGill University or the

Students' Society of McGill University. Products or companies advertised

in this newspaper are not necessarily endorsed by the Daily staff. Printed

by Payette & Simms, Montréal, Québec.

The Daily is a founding member of Canadian University Press and

Presse étudiante du Québec.

Printed on 20% Recycled Paper.
ISSN 1192-4608

Table of Contents

Molière farcit son public
Revue de trois pièces présentées par le théâtre Denise-Pelletier par Alain Benoît p. 3

Breathing Fresh Air on the Dial
Cheryl Argue celebrates CKUT's ten years of "marching strong" p.4

The Importance of Being Earnest
Jay McCoy converses with anarchist band Atari Teenage Riot p.5

Canada the Unique (and Imperiled): An Interview with John Ralston Saul
Matthew Watkins plays mouthpiece to the stars p.6-7

Dyke Bytes
An eclectic collection of articles in celebration of Queer women on the occasion of Dyke Days p.8-10

-On Being Jewish, Queer and Female
A personal manifesto by Marnie Levitt
-Sexism in the Queer Liberation Movement, by Ned Houie

-Playing House with Nicole-or-On being a Dyke before I knew the Word, by Marlo Ritchie

-Does Your Mama Know? by Michele Clarke
-Common Ground, by Rebecca Forgan

-Dental Dams; Safer Sex for Your Oral Pleasure, by Jessica Mann

Chinese Canadian Girl Space Rightfully Claimed
Salman M. Husain reviews NFB film Under the Widdow p.11

False Consultation?
A newsbrief update on the MAI consultations by Jeremy Nelson p.12

Aced by the Queen of Hearts
Kyle Faas gets his cards read by Ena, host of new psychic radio show...p.12

On the Razzle
Dawson College theatre production reviewed by Patrick Lévesque....p.13

Sheep Calls and Shoplifters
Review of film playing currently at the Cinéma Parallèle by Ruth Kanfer

CD Reviews p.14
Roots and Wings and Cornershop reviewed by Various Writers

Crystal Method Takes No Risks p.14
Review by Alex Halperin

Events p.14

IT'S BIG.

IT'S BUSINESS.

IT'S THE MCGILL DAILY.

The Special Business Issue

In your hands on DEC 1

Shatner B-03: Come be a Part of it



Breathing fresh air on the dial

CKUT turns ten

by Cheryl Argue

On the sixteenth of November, 1987 early in the morning something strange happened to the static at 90.3 on Montreal's fm dial. Sue Erlington flicked a switch in the basement of 3480 McTavish and the fuzz was replaced by the first squeals of baby ckut coming to life over the airwaves. CFRM Radio McGill, a club which had been in existence for 26 years prior to wandering from 91.7 cable into the wonderful land of fm, began their travels with ideals of responsibility, commitment and a desire to "kick the state of radio in this city right in the ass."

It has been ten years since the first record was spun on CKUT's turntables (a Sons of the Desert ep unfortunately at the wrong speed) and although campus community radio at McGill has grown and changed, CKUT still provides what one programmer called "a breath of fresh air on the fm dial." Having started with 200 volunteers producing 18 hours of programming a day, CKUT has grown to include the effort of over 300 people and expanded their programming grid to provide innovative programming around the clock.

The CRTC (Canadian Radio-Television and Telecommunication Commission) hearings in December of 1986, that led to the licensing of CKUT as an fm station, pitted McGill against Concordia in a battle for the ownership of airspace. In fact, many felt that Concordia's CRSG - incidentally, which still exists today - was more deserving of the license. This decision left potential for a lot of animosity and hard feelings which thankfully never came to fruition because of CKUT's consideration of itself as not simply a McGill station, but rather a community voice. Realizing that both CKUT and CRSG were after the same goal - to provide an alternative - CKUT opened its doors to everyone. They made clear, in the words of Patrick Hamou and Jenn Allen, editors of Krak-CRFM's old programming guide, the desire to "work together to turn this city around." Grappling with "principles, alternatives, alterations, renovations, regulations, subjugations, transmissions, transmitters, etc." was essential work needed to metamorphosize cable CRFM into CKUT.

A corporate rock outlet?

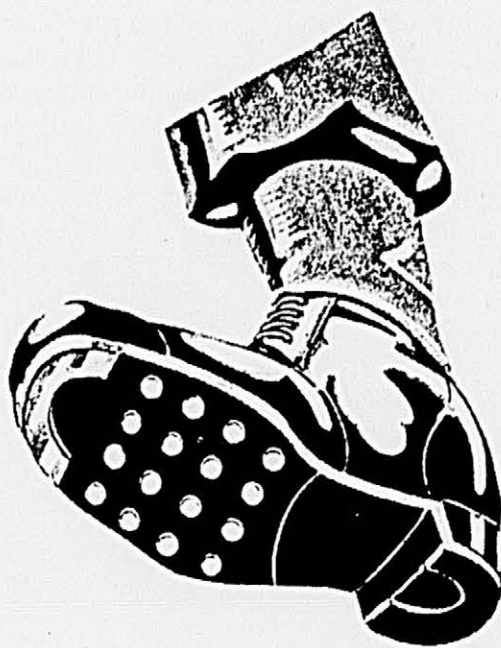
What exactly would a listener be able to hear if they pricked up their ears to CKUT during its first months way back in 1987?

Along with public affairs and sports, original radio dramas, comedy shows, bedtime stories, and poetry-literature programs were part of CKUT's schedule. The definition of alternative back then didn't automatically conjure up visions of corporate rock superstars wearing plaid. CKUT claimed that it didn't want to limit itself in its repertoire of music, thus throwing classical, jazz, calypso, reggae, funk, and blues into the mix. Fact of the matter is, the first CKUT top 30 countdown featured mostly white rockers such as the Happy Mondays, Jesus and Mary Chain, Skinny Puppy, Pil., Meat Puppets, the Ramones, and number one pick the Throwing Muses. Doug Ford, present host of 'Drastic Plastic' remembered the top thirty but said that "the diversity of programming now wouldn't allow it".

Today's CKUT has moved from Shatner to what was once a frat house at 3647 University: "We were absolutely busting at the seams and grew out of our playpen" described Ford. It now also features far more focused and varied programming - be it musical or spoken word. "You are not going to hear the same thing every time you turn on the radio," he said "It is like t.v. - you have to know your schedule and search out other shows you may not know about which makes the experience of CKUT interesting." It isn't just "a bunch of dummies mouthing off and stroking their egos on air," said Dan Behrman, host of 'Just an Immigrant'.

The constantly evolving creature that is CKUT was described

to me by Behrman as "the mouse that roared." To him, "The stuff coming out of the basement of Shatner sounded like big radio." CKUT was there, in Behrman's opinion, to provide an alternative to "the guys that are boring. I would even go to the extent of saying that by sticking to the status quo it prolongs the state of boring chaos that the government would like us to remain in."



This kind of revolutionary attitude is par for the course at CKUT. Station Manager Adrian Harewood characterized the programming on CKUT today as something different from the "McDonaldization of culture" that is readily apparent in today's society.

Some CKUT alumni have moved on to CFCF 12, CHOM, or even the CBC. Patti Schmidt, host of CBC Radio's 'Brave New Waves' used to host a late late show during which she went under the banner of "Schmuck." Genevieve Heistek, a former music director, collaborates with Schmidt in Montréal's favorite space pop outfit Pest 5000. It is important however, according to promotions manager Louise Burns,

to realize that "CKUT is not just a springboard or a phase that people go through. It is a legitimate part of the media smorgasbord."

Behrman agrees. "To be involved in the type of radio listening that CKUT provides could definitely bring out some personal changes. Radio like CKUT forces you to use your imagination and to think." What could be more

important and meaningful to a media outlet than prompting people to actually ponder different ideas?

Both Behrman and Ford shared with me some of their most memorable moments on CKUT - Behrman having been involved in radio for over 15 years before arriving in

from Russia by way of Israel, and he liked the fact that I played music from around the world. One of my shows inspired him to leave town on a motorcycle with 500 bucks in his pocket. When he came back a year later he called up the show and told me all about his trip on air," Behrman said.

Behrman also recalled a 13 year old boy who informed him that he'd rather listen to what the show had to say than his parents. "Now I pay more attention to what I say," he laughed Behrman.

Ford remembered the excitement and anxiety he felt when he turned on the radio and first heard CKUT. He also reminisced about some of his favorite shows over the years and remarked: "The thing that keeps CKUT going is the staff and the volunteers that continually come up with new and innovative ideas. Some stay for a semester, other stay for years. The amazing thing is that there are always new people and when one person who is awesome leaves, another awesome person will fill their space." Perhaps it is the ability to "do something out of the ordinary," as Behrman saw it, that has been attracting people to CKUT for the past ten years. Although innovative programming requires some level of what Behrman describes as "getting hit rather than playing the hits," CKUT has made it thus far. In store for CKUT in the future is continuing to push the limits further.

CKUT: an alternative to "the guys that are boring. I would even go to the extent of saying that by sticking to the status quo it prolongs the state of boring chaos that the government would like us to remain in" - Behrman

Changing the listening landscape

Montréal in 1991 and Ford as one of the few ten year CKUT veterans. Remembered Behrman:

"I used to get calls from a listener

CKUT's 10th anniversary marching cabaret madness will be held at Club Soda (5420 ave du Parc) tonight. Doors open at 9pm, show starts at 10. Tickets are 7.50\$ in advance, 10\$ at the door. Info: 398-6787.

The Importance of Being Earnest

Atari Teenage Riot and Anarchy

by Jay McCoy

It seems so terribly appropriate that I am writing about Atari Teenage Riot on a computer that has forgone the hectic glacial speed it used to run for a more sedate geological approach to things. Plate tectonics and my computer are having a bitter race for a claim to my sanity. But the moral of the story is that you can still create with less than stellar equipment.

Which is why I described by Alec Empire, in my interview with him, as the cheap trash technology of the computer industry. Atari is to the Digital Hardcore posse as the Roland 303 was to Acid House. But don't be inserting your postmodern North American tongue into your cheek, ATR isn't a cute bit of German Eurotrash electro extremism over which to wield your irony. Alec Empire is earnest about his anarchy. This is about fighting the state with its own trash.

Oh no, how anachronistic, I hear you saying. Agitprop was over with the Berlin Dada movement. Hell, it was over with Marx. Was I talking to you?

According to Alec Empire, the riot in ATR has two meanings: riot costs the state structure money and helps it along the road to implosion, and as a word it is a symbol of change. And according to sociologists and pundits, it is an expression of frustration and anger. So why the riot?

Consider the personal and cultural background of the band. All three members are from Berlin, a city that has probably borne witness to the most extreme changes since the Wall came down in November of 1989. The squats of the city core are now being cleaned out by a conservative government, the same squats in which a truly alternative and resistant culture had been developing, a place where the police had little authority. Police cars are still being set on fire in the squats. This is Hanin Elias' background.

Carl Crack and Alec Empire both belonged to anti-fascist groups. The reunification was responsible, as far as Alec and many other analysts are concerned, for the resurgence of German nationalism. Combined with growing unemployment of former East Germans and the loss of the relative security that state so-

cialism offered, the threat and reality of neo-nazism is once again on the rise. Resistance through anarchy is possibly the only viable solution for a people still scarred by the horrific failure of the GDR to create a "humane socialism."

Given all of this, why are the ATR's lyrics in English? Besides the fact that for Alec, German nationalism offered, the threat and reality of neo-nazism is once again on the rise. Resistance through anarchy is possibly the only viable solution for a people still scarred by the horrific failure of the GDR to create a "humane socialism."

culture is bound in the language, a culture that he is opposed to, the topics ATR addresses are not restricted to Germany. "Stop the germanization of the planet. I have a fear of a white planet."

For a concrete example of this, let's turn once again to the music industry proper and specifically raves. For Alec, "The first acid parties were subversive, resistance against the rock industry." As well, the fact that raves were first a part of the gay scene was also deemed to be a stand in itself. In effect, gays were saying you can't ignore us, by just throwing a party. This has changed in the last few years with the establishment of what Alec calls

According to Alec Empire, the riot in ATR has two meanings: riot costs the state structure money and helps it along the road to implosion, and as a word it is a symbol of change. And according to sociologists and pundits, it is an expression of frustration and anger.

"pleasure pulse," a sort of weekend hedonist approach to dance culture. He draws parallels between the huge raves of today with the Hitler Jugend of National Socialism. Raves serve the function of safely releasing the energy of youth, which is why he thinks the conservative government in Germany is supporting some of the bigger raves. He says you'll also notice that those DJs and producers who get media attention usually have pretty much nothing to say. And when they do have something to say, there's a shocked look and you don't get asked back to the

studio.

Alec tells me of a time when they did a TV interview and said some things that were apparently controversial enough that the Staatsanwaltschaft (the German state public prosecutor's office) tried to prosecute them. For saying undemocratic things. When that failed, they tried to sue the television company. Germany has some extraordinary laws that are a result of their rather extraordinary history. The failure of democracy in the Weimar Republic which led to Nazism, the political terrorism of the Red Army Faction (and apparently now anarchy) are seen to be sufficient threats to democracy to warrant laws against anti-democratic laws.

So maybe we should be careful in describing ATR as being a unit of sonic terrorism. Be forewarned however, they are fucking loud. Although Alec couldn't substantiate the rumour that people have been known to leave shows with bleeding ears, he did mention that people have tried to sue them for being too loud. There was also a show in Freiburg where they peaked 130 dB, and a couple of people had to go to hospital with heart problems. This isn't something that they are particularly proud of, it's just something that happens. Speaking of legal problems, apparently their label in the States, Grand Royal, has cleared up the pesky problem of the criminal records of Carl Crack and David (sound guy) and also known as Shizuo, so they should make it across the border.

For those wondering, work will start on the next album after the American tour is done, providing they survive it. They hope to release it by summer of next year, but remember, these are anarchists after all, so plans may change between now and then.

Alec considers Foucault to be essential reading. And he cautions you to stay away from all that conspiracy theory stuff, which is appropriate, considering they'll be playing next Sunday evening. Catch them with Shizuo and Ec8or.

**Bottomless
Soups**
If you love
Grano's
delicious
homemade
soups... then
you'll really
love our
bottomless
soups for
just \$4.95



grano
sandwich
emporium
3647 St.-Laurent
840-9000



**Winner (1997)
BEST
SANDWICHES**
Montreal MIRROR
Best of Montreal Survey

**fresh food
done daily.**

the DIGITAL HARDCORE TOUR
Grand Royal recording artists
ATARI TEENAGE RIOT
+ SHIZUO + EC8OR Live at:
CABARET 2111 St. Laurent Sun. November 23



**ATARI
TEENAGE
RIOT**

BURN BERLIN BURN



CARL CRACK
MC

HANIN ELIAS
VOCALS

ALEC EMPIRE
PROGRAMMING,
SHOUTS

OUTSIDE MUSIC

**The Daily has great loot for our
lucky readers who are
ATARI TEENAGE RIOT fans!
Drop by Shatner B07 for Tix,
Cds, Videos and Posters!
Limited quantities, first come, first served.**

CALL NOW

To book space in
our bumper
year-end issues!

Tuesday, November 25
(Daily français)

Thursday, November 27

Monday, December 1
(Special Business Issue)

Call Boris or Letty at 398-6790

CANADA.....

by Matthew Watkins

John Ralston Saul, in a trio of books referred to by his publishers as "the philosophical trilogy" - *Voltaire's Bastards*, *The Doubter's Companion*, and *The Unconscious Civilization* - has established an international reputation as Canada's most notorious gadfly, a persistently penetrating voice emerging from the citizenry denouncing the abject nakedness of the Emperor.

In his new work, *Reflections of a Siamese Twin: Canada at the End of the Twentieth Century*, Saul turns his analysis from the wider spectrum of Western civilization in its entirety, to a thorough going-over of "the idea of Canada," an examination of the mythologies, deformed or otherwise, which continue to shape the Canadian experiment. It is an experiment, argues Saul, unique in Western civilization, one both incomplete and tremendously complex. It is also facing a formidable adversary. The current globalization dogma, maintains Saul, is an idea not only foreign, but ultimately destructive, to the logic of Canada.

Although there are some problems with Saul's latest offering - most notably, he seems unable to write a book that does not repeat itself *ad nauseam* over five hundred pages, and I think some might question the supreme importance which he ascribes to Canada's "uniqueness" - it is ensured to provoke discussion, particularly between Québec and the Rest of Canada.

Daily: You've now written three works of non-fiction - the "philosophical trilogy" - and these are works in which you are harshly critical of the current impasse which modernity has reached, arguing even that society is essentially clinically unconscious. You reserve an especial condemnation for the role which elites have played in this coming-to-be of the conformist, corporatist state, so contrary to any notion of a common good.

Yet as a reward for your labours, your books have been consistent best-sellers, you've been awarded a Governor General's prize here in Canada, and flown to France to receive a prestigious literary distinction. Do you ever find your own popularity at all ironic?

Saul: You have to be very clear in your own mind about what you're doing when you're writing books. I always believed, even when I was a student at McGill and started writing my first novel, that I was engaging in some sort of conversation with an unseen, unknown public which included myself, and which wasn't about today and tomorrow but which didn't have limits in time. And that if I succeeded in picking up what was actually happening in the civilization and giving it a literary or philosophical form, then probably people would be interested in what I had to say. It's like politics in that sense.

The moment you start thinking the success has something to do with you, you're sick.

I never expected to win any prizes because I spend my whole time attacking structures which give prizes, so I was surprised and thrilled to get a bunch of them. But it doesn't change what I've got to say, any more, frankly, than being asked for my advice by heads of government changes what I've got to say. In fact, one of the things I make a point of doing is that whenever somebody in authority asks my advice, within a couple of days I find an opportunity in public to say I've had this conversation with them, and this is what I said to them. In that way I avoid being dragged into this courtier-like, behind-the-scenes relationship. It's a public debate as far as I'm concerned.

The actual technical advantage to people being interested in these books is that it has allowed me to be completely independent and free. There are a lot of writers whose need to survive locks them into some sort of organization and who are therefore limited to some extent.

Daily: To what extent would you say that *Reflections of a Siamese Twin* is a continuation of the ideas previously developed in your philosophical trilogy? In some respects, it reads like a one-nation case study of some of the ideas developed there.

Saul: If you go back and read *The Birds of Prey* and *Baraka*, my first two published novels,

you'll find that the ideas from the philosophical trilogy are there already. It's one of the things about being a writer that you carry a certain baggage with you throughout life and you're looking for different ways of expressing it. It's obvious that

in *Siamese Twin* the ideas are integrated into it.

On the other hand, I started *Siamese Twins* as if I were doing something completely new, that I would turn away from re-thinking the Western world to looking at my own country at a time when it was in-between crises and maybe before the last crisis. If I wanted to have any role beyond that of a citizen, if I wanted to have any role as a writer in the nature of the debate that's going to take place over the next three or four years, and maybe over the

next twenty or thirty years, then now was the time to do it.

Daily: I'm wondering if part of the motivation for you this time around in writing specifically about Canada, not to question at all that decision which would be to fall prey to the very Canadian inferiority complex which you so aggressively undercut, but I'm wondering if you feel at all like some have argued Harold Innis felt, namely that Canada, in its ideal expression, represents a new philosophical possibility in Western civilization?

Saul: I think that's the ideal statement of it and I always get a little nervous about ideal statements...

Daily: We need something to shoot for though...

Saul: ...something to shoot for, exactly [much convivial laughter on both sides]. I think that the more I look back on the philosophical trilogy, the more I realize the extent to which those books couldn't have been written by somebody who didn't have the experience of the Canadian experiment. When I sat down and re-read the historical texts of Canadian politics right up to the early twentieth century, I was increasingly struck by the extent to which this country is an intellectual idea. In that sense, it is extremely different from the other Western nation states.

Basically, all of the other Western nation states, except maybe Australia, are either the result of a series of military events, or an economic logic, or a racial logic. Those are the three factors which are central to the whole idea of the Western nation state, the European ideal of which the United States is a prolongation. Canada doesn't fit any of those bills. It's a very odd and interesting place, and it's

"We do best through nuance and complexity, we do worst through clarity and rah-rah. That is destructive in this country."

... (and imperiled):

a very abstract idea.

Here you have a population of voters who are essentially poor farmers who didn't finish school, and yet, they're being talked to by people like Lafontaine and Baldwin, to take the two most famous names, in speeches that last several hours and that are filled with dozens of intellectual and philosophical ideas and very complex references. Laurier's speeches are astonishing documents which today you'd expect from a PhD student talking to his professors, except that they're well written - of course, these students could do it today if that's what was expected of them. And the people seem to understand this discourse, and it has an enormous impact on the shape of the country.

Then you look at the way we're addressed today by our political leaders. It's as if we've become stupid, and yet we have a much higher level of education than we've ever had so why is it that we have theoretically become idiots as we've become more and more educated? I don't understand that. I think that is a betrayal of what's interesting about the country. We do best through nuance and complexity, we do worst through clarity and rah-rah. That is destructive in this country.

Daily: Picking up on this notion of the uniqueness of Canada, you've alluded already to its experimental nature as a nation state, and to its tremendous complexity, and yet this is often seen as the great weakness of Canada. Whereas you're arguing that, in fact, it's our great strength. Are you saying, then, that Canada is not aware of its own riches?

Saul: What seems to have happened is that there was this enormous part of the elite, which was more or less attached to the complex, nuanced reform ideas. I'm not being idealistic about this. Somehow that has slowly

"I never expected to win any prizes because I spend my whole time attacking structures which give prizes."

slipped away so that the reform side of the elite has been gradually buried by the people who signed the annexation manifesto, to put it bluntly. They are essentially driven by an inferiority complex. When you talk about their emotions, their mentality, they're a colonial elite. They don't think about going to London anymore, they want to go to New York. Their models are always outside and I think they're increasingly embarrassed by the fact that they're the elite of a country which doesn't fit in with the Western norm of a nation state. They want a monolithic culture, they want a simple approach towards questions. They would like to have one language, one culture. It is a very simplistic approach because that's the model that everybody else is using, particularly the United States.

They want grand statements. "What do we stand for? What are we?" Whereas, in fact, what's interesting about Canada is precisely that we always avoided those stupid questions which led to the First World War and the Second World War and led to the kind of racism which has been the big negative side of the nation state.

The citizens have ended up feeling complexed and guilty about belonging to an atypical nation. I'm not saying better, I'm saying atypical. What's interesting is that just as Europe is getting over being European in the nineteenth century

sense of the word and going back to the positive side of the medieval European idea - which is regions, language and race don't matter, there are other things that hold us together - we, through the bankrupt leadership of our elites, are moving into the nineteenth century idea of the nation, simply because of the inferiority complex of the elites.

Daily: What about this notion that the only centralizing mythology which holds Canada together is the belief that we're not Americans?

Saul: Believing that the country was created because we didn't want to be American is total and utter garbage. It's one of the things we got from the sub-school of British Empire historians like Creighton, that somehow, in order to protect the best of the British idea, we didn't want to be American. Our real history has almost nothing to do with English influence. The concepts on which the country were based came out of the experience of the country which was northern, poor, impossible geography, very small population, the difficulty of imagining that you could conquer, either all of the other groups here, which is the classic thing, or that you could conquer the place itself. The only way you could survive here was to come up with a way in which all of

those groups could live together in this very difficult and poor place.

Daily: You write of Québec that, "the argument that Québécois must decide their future for themselves has elements of truth in it," and you then insert a rather large "but." I admit to not voting in the famous referendum for precisely this reason - namely, that I felt that this was Québec's decision and I did not then feel like a Québécois - and being jumped on by suddenly politically turned-on McGill students who saw the whole thing as couched in this very Manichean language of good and evil with the separatists wearing the devil's horns. What is the nature of this "but" which you insert concerning Québec's right to self-determination?

Saul: Never have you been more insulted in your life than by both sides in the referendum. You were told that Disneyland would appear almost instantly if you voted for separation, on the other hand you were told by the federal government that you would lose the most valuable things in your life. And what was the federal government telling you were the most valuable things in your life? Your passport and your prosperity. Whereas in fact, the country was built without the hope of prosperity.

You were insulted by the elites on both sides and told that you were such an idiot that you could only vote yes or no, so you didn't vote. I think that the collective unconscious of the democratic citizenry, to use a terrible phrase, acted brilliantly in this referendum. They managed to produce a draw vote which was a way of saying: "A plague on both your houses. You treat us like idiots, we will say no to both of you," which is in essence what they did.

The "but" is simply this: that the reason that referenda have always

been used since their modern day invention as an anti-democratic tool is because they actually prevent thought. What they do is they

"Believing that the country was created because we didn't want to be American is total and utter garbage."

take a narrow question which they wrote, to which you have a very narrow possibility of answering - there's no possibility of thought, there's no possibility of nuance - and the whole thing is constructed as if this was the totality of the world. You can't go outside of this question or you fall off it. The whole of your reality is contained inside this question. Whereas the whole idea of representative democracy is the exact opposite.

One of the assumptions of the idea that Québec decides for itself is that there is no other. The concept of the other is central to the concept of civilization in society. That, yes, I have my opinions, my neighbours have their opinions, but there is an other. I don't know the other personally, but they may be my co-citizens, they may be my neighbours in the next country. The whole idea that produced the First and Second World Wars was: "There is no other outside of our borders. Therefore we have the right to kill them."

So the concept of the referendum was: "We have the absolute right to decide on our future." To which one responds: "Well, that's very interesting, we could discuss that. Now, what do you think about the effect that that's going to have on the other who live in the Maritimes? Suppose I say to you that the effect of your decision on the other in the Maritimes is that this rather poor part of Canada will be reduced to far greater poverty, and

will be cut off in every way from links that might make it possible for them to do well. You will be setting them adrift." Now I'm just fantasizing here, but suppose you're going to be ruining the life of this other. Don't you think that they also have a right to be part of this discussion?

None of us decide on our own. Neither Québec, nor Ontario, nor Canada. When did Canada decide anything on its own? When did you last decide something on your own? It's all tied to the false idea of individualism. Individualism being the right not to consider the other, the right only to think about yourself. Whereas the real definition of individualism going back 2500 years, you see it is linked to my philosophical trilogy, is that you become an individual through your participation in society, not by turning your back on society. The other exists.

Daily: You write of Canada of being a place of reconciliation and reform, a veritable harbour of reasonable balance in its ideal expression. How much hope do you have that this idea of Canada, already much eroded, can resist the globalization juggernaut?

Saul: I don't know, frankly. I think that we have now been put in a difficult position by an economically driven idea of how you organize a country, which is a false idea. It's very difficult to imagine how we could perceive our agenda in a context more interesting vis à vis the other; where we would actually have something to say and something to contribute.

On the other hand, to believe that everything is inevitable is to fall prey to ideology, which is what they're saying. I often think that it's far easier to turn things around than one imagines. The point is, you mustn't think about them in tactical terms. If you think of it tactically, there is no hope because it's all about percentages. If you think about it strategically, there are many ways that one can imagine going about it differently, there are many allies in geopolitical terms we could have and use if we were willing to see them as allies. It actually begins with believing that you are a citizen, that you have a role to play, that there are other people and that if you deal with these other people you can do something. We don't believe any of that anymore. That's why we believe that essentially it's all over. We've accepted the kind of ideological inevitability argument.

For those of you who share Saul's preference for the oral over the written - or for you print people who feel like moonlighting - this interview will be playing on CKUT 90.3 FM Off the Hour: Weekend edition, Sunday at 17h00.

An interview with...

"Unlike most countries this country was shaped, not by people who held power, but by people who talked about ideas in public."

**JOHN
RAILSTON
SAUL**

ON BEING JEWISH, QUEER AND FEMALE

A personal manifesto

by Marni Levitt

I don't blame you/ You think I have gone too far/ I don't blame you/ its somewhere you've never been before...I don't blame you/ You think my future's bleak/ I don't blame you/ it keeps you up so you can't sleep.

These are the opening lines of a song I wrote called 'Origin'. Origin speaks about my own understanding of my sexuality, and the difficulty in communicating this understanding to my parents. 'Coming out' to them, and to the rest of my family and the Jewish community has been a constant process, at times empowering, at times extremely difficult. My parents' history within and without the Jewish community, as well as my own all play into the way I have come to live my life as a bisexual woman.

Sometimes I have tried to integrate myself into various Jewish communities, sometimes I have participated in Jewish social and cultural life, and at other times I have rejected the Jewish community altogether. The reasons for this rejection stem from feeling different, not only because of my sexuality, but because I am an artist, an 'unconventional' person amidst an often conformist Jewish community.

My parents are self-made Jews.

They both grew up in working class Jewish homes in Toronto, in relatively large families.

Out of a tangle of family dysfunction and a little bit of craziness, both my parents emerged as the 'stars' of their respective families. My father became what many Jewish mothers dream of: a lawyer, and mother became the beautiful lawyer's wife.

My father put himself through school by selling carpets, and then supported my mom through a B.A. and masters degree after she had given birth to three children.

Three beautiful Jewish girls, what more could any parent ask for? Well, maybe for three nice Jewish boys to marry them. Unfortunately, I may fail them on this front. When I told my parents I was bisexual, and dating a woman, two and a half years ago, my parents were forced to let go of some of their dreams and expectations for me. Now they are moving towards acceptance of my sexuality, as they are realizing that it is not a phase, that I have solidly been dating women for the past three years. It is always difficult to get Jewish parents' approval of who you are dating. Because Jewish culture has become so assimilated

into Christian/secular North American society, it is important for many Jewish people to hold onto a sense of cultural identity through continuity. It is for this reason that many Jewish parents hope that their children will marry within the Jewish community, if possible. I might not get married at all, let alone to a Jewish man. This is one of the reasons why it is difficult for me to be queer in the Jewish community.

For me, my Jewishness is in-

separable from the rest of my identity. It informs my life philosophies, my goals and my ambitions. It also informs my understanding of family, my sexuality and, (!) my love of food! For me, Judaism is largely *cultural* and *social*, not simply 'religious'. So, when people ask me if I am a 'practicing Jew,' I don't always know what to answer. If being close to my family, believing in social justice, laughing with my girlfriends while eating 'knishes,' being an openly sexual person,

and a devoted student are 'Jewish practices,' then, yes, I am practicing. I am different from my Christian or

Catholic friends who often have more baggage to deal with in terms of sexuality than I do. Judaism does not incorporate taboos against being sexual, having sexual desires, or accepting bodily functions as natural. That, combined with the fact that my father has always been open to talking about sex, has made me in touch with the sexual part of myself. Thus, it seemed to me to be a simple matter to open my mind to loving women as well as men at the age of eighteen when I met my first 'lesbian' in a highschool art class.



Sappho - ancient Greek lesbian poet

Playing House with Nicole -or- On being a Dyke before I knew the Word

Why does your hair curl
that way
on your arm?

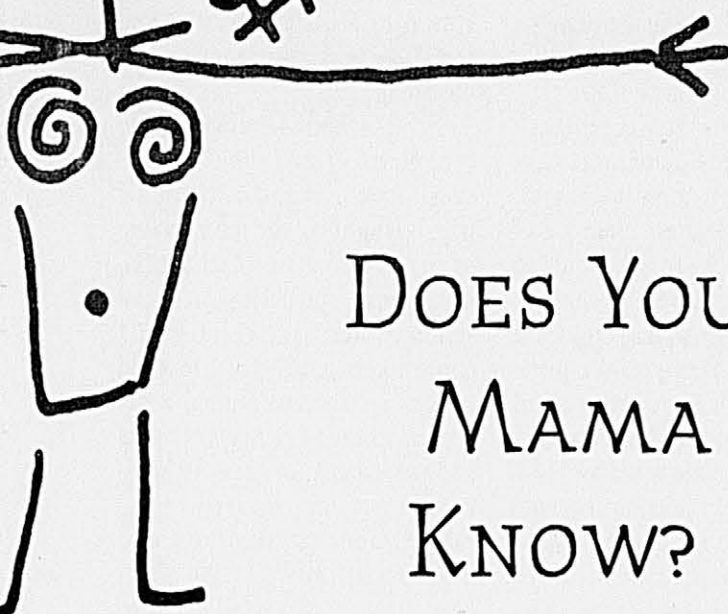
The longer I stare,
the more I realize that
there is no end
no beginning
to your

pours
thudding down on my roof
like a fat jar of stewed tomatoes
dripping in the cracks

The horror
The wonderful colour
of my uncertainty.

Marlo Ritchie

Byte



DOES YOUR MAMA KNOW?

by Michele Clarke

The last book that was added to my collection of one-day-when-I-have-time-I-might-actually-be-able-to-read-one-of-these is a new book called "Does Your Mama Know? An Anthology of Black Lesbian Coming Out Stories". My Jewish lover gave me a copy, which is, I suppose, some sort of expression of diversity in the lesbian community. Or not. I don't know, political correctness has never been one of my strong points.

In her acknowledgments, the editor of this anthology, Lisa C. Moore, thanks her sister for what she calls "the instantly recognizable title". And I can vouch for her claim, because when I first saw the title at the beginning of a review in one of the glossy dyke mags, I didn't need to read any further to know that this was a book about black dykes. This is a question that comes early on in the conversation between two black dykes, newly acquainted. Somewhere between "So, where are you from?" and "Can I kiss you?" Of course, the last question is only asked if things have gone well. (Although I once met a nubian force to be reckoned with who just asked as a matter of habit. Never have I met a woman so confident in her sexuality and in her sexiness. But I digress.)

The answer to that question, "Does Your Mama Know?", speaks volumes about where a black lesbian is and where she will be able to go in her struggle with that scary, wonderful thing we call "coming out". All of us dykes are daughters, and in no way do I mean to demean the relationship between mothers and dykes-daughters of other colours of the rainbow. The strange thing is that I find I can only really

speaking about things that have to do with my own experience. That may seem like a radical idea to some of the academics out there, but I'm not going to apologize for living on the edge.

In the black community, mothers teach their daughters to grow into both their blackness and their womanhood. Every black mother has wondered, in the words of Margaret Burroughs's poem: What shall I tell my children who are black? My own mother told me the things that I know today: I am a beautiful, independent and strong black woman. Just like she is. Oh, and we're both funny, too. The only jokes I don't tell her are the really dirty ones, because she is my mother, after all.

When I came out to my mother, I presented her with something that she felt she could tell me nothing about. And her mother certainly hadn't taught her how to be the mother of a lesbian. Because, of course, when I came out, she had to come out too. People forget that sometimes. It pains her that she can't teach me what I need to know to grow into my lesbianhood. Life is hard enough being black and being a woman, she says, and she worries about me suffering the additional oppression that goes with being a lesbian in our contemporary, liberal world.

That's why she cried when I came out — she was mourning a certain loss of innocence. I had experienced racism and I had experienced sexism, and now in some weird hat trick, I would have to face homophobia and all the wonderful delights that go along with that. And she felt that she couldn't protect me from that. And she was right.

But the things that she taught me

SEXISM IN THE QUEER LIBERATION MOVEMENT

Women's voices are being silenced

by Ned Howey

Flipping through the numerous books that are now available on the modern queer liberation movement, one can see a lot of diversity. There are differences between people of various races, classes, monosexual/bisexual differentiation and degrees of gender transgression. But clearly one difference sticks out most prominently: gender.

The dominance of males is evident in all areas of society where progress has been made. Politically, economically and culturally queer men and not women have been the focus of the movement. The voice of the queer man has been the representative voice for many years.

The Stonewall riot of 1969 is considered by most to mark the birth of the modern queer liberation movement. The riot was a strictly male event. Despite the enormity of its impact, it did not represent queer female experiences.

"The general tendency is that we take big events like Stonewall and extend them to be inclusive of women. This has helped queer wom-

en's issues however one cannot forget that their not female based." Says Lisa Nevens, Co-Political Coordinator of Lesbians, Gays, Bisexuals and Transgendered students of McGill (LBGTSM).

Within a year of the Stonewall riot Del Martin, cofounder of Daughters of Bilitis, America's first lesbian organization wrote "Good-bye, My Alienated Brothers," an essay advising lesbians to abandon work on gay liberation in light of what she felt to be the greater problem of oppression, and sexism and in response to the sexism present in gay culture.

Women, queer women included, have been denied a voice throughout the history of western culture. The modern queer rights movement is simply a more recent venue.

Language

"From my experience and for many queer women we grow up not knowing a word for ourselves," explains Marlo Ritchie, Co-coordinator of the Queer-Straight Alliance. Until

the recent move towards the use of the inclusive term "queer" even the linguistics of the queer movement been divided along sex lines. Historically, even the term homosexual carried the implication of male homosexuality exclusively. The female counter-part was not considered. "You can see [our not having been given a voice] in the fact that queer people today still exclude women in activities and language."

Media

The unbalance of representation is easily visible within the media. "You can see in such movies as *The Celluloid Closet* representations of queer men are more overt than those of queer women. For example the gay male existed as a figure in very early cinema and literature even when referred to in humor in a derogatory light. Queer women, however, had almost no representation," says Ritchie.

Nevens also agrees that there is a continued on page 10

DENTAL DAMS: SAFER SEX FOR YOUR ORAL PLEASURE

by Jessica Mann

Oral sex is safer sex, right? Not necessarily. After all, most STDs can be transmitted through any mucous membrane — and that includes the mouth. As most of us no sex education, condoms are an effective barrier against STD wait, they only fit penises. What about women?

Enter the dental dam. Originally the name of squares of tists, dental dams have come to refer to any thin latex sheet barrier during oral-vagina (or oral-anal) contact. Like con-but don't eliminate — the risk of STDs. It is placed over the that it covers the entire opening, and the mouth and tongue posed side. A little water-based lubricant on the genital side sation.

A CONSUMER'S GUIDE

There are three main options for the would-be dental there are dental dams proper i.e. latex sheets designed for cheap and some are nicely flavoured in blueberry (actu-of bubble-gum), they are thick, and thus don't transmit sensation well.

Secondly, there are dental dams which are designed specifically for sexual use. There are two main brands in Canada, Dämz and Lixx. Both are vanilla scented, and a distinct improvement in sexual use in that they are much thinner. Dämz are also lightly dusted with cornstarch (which can be rinsed off). Unfortunately, these dams are also much more expensive.

The bad news about the above options is that they are notoriously difficult to find. The good news is that McGill Health Services and the McGill Women's Union have done the work for you: both sell "dental" dental dams (about 30 cents each) and the Women's Union also sells Dämz (a dollar each, but they're larger sheets that can be cut in half). You can also check out La Capoterie on St. Catherine's.

However, the cheapest and most convenient alternative is to cut a latex glove or condom into a single sheet. For gloves, cut out the palm. For condoms, simply cut up one side of a condom (most easily done when still rolled), and cut off the tip. Non-lubricated condoms are much more pleasant for the would-be oral user, and some people also prefer flavoured condoms. Non-lubricated condoms are available at many pharmacies and sex shops; Health Services and the Women's Union also sell them at cost.



latex used by den-that can be used as a dams, they reduce — vagina (or anus) so are used on the ex-helps to increase sen-

dam user. First of all, dental use. While ally more reminiscent

Common Ground

by Rebecca Forgan

Well, here I am. What now?

Being a stranger in a strange land can be hard, but finding other people like me felt downright impossible. I went on a quest, and vowed not to stop until my mission was completed.

I'm one of the newest additions to this metropolis you people call Montréal, fresh off the bus from Winnipeg. Not only am I new but I'm queer - I like both men and women.

Finally, one day while reading the *Mirror* or *Hour*, or one of those papers, I saw it...Queer Events. It was right in there, snugly between Film Festivals and Gallery Openings.

To my surprise, the gay community was quite accessible. I spotted what I was looking for among the listings of diverse groups that form the Queer community. The bisexual discussion group!

The phone number staring up at me was the only thing separating me from the members of my community. It took all the courage and nerve I

could gather, and after much angst and uncertainty, I dialed the number. I found a very helpful voice on the other end. It was in the end quite simple. I received the information I had been seeking and felt better about the whole situation.

Now, if you can understand how difficult it was for me to make the initial phone call that set me on my path, try to understand the complete horror and turmoil I faced when the time came for me to go to the group! I changed my mind a hundred times. Surprisingly, the decision was made one tiny bit easier by the fact that I was new. None of these people knew me or who I was. If I wasn't comfortable, I never had to go back.

So there I was, several days later at a meeting held in association with McGill. I was sitting in a cosy room amongst a dozen or so people, all of whom I could identify with on one level or another. I took note of my sweaty palms, nervous grin and un-

certainly, but as the meeting progressed, I grew more and more comfortable. Surprisingly enough, I didn't feel like the new person. Some of the people present talked a lot, others didn't talk at all. I enjoyed listening and participating and it made me feel better to realise that we were all there for the same reason: to find a little common ground.

When I decided to seek out others who could understand and relate to my "differences" I thought it would be a far more difficult task. I do realise that my story sounds almost too easy. I assure you, it was not! This was definitely one of the hardest things I have ever needed to do. The information and programs are out there and mostly wonderful, but it does take a whole lot of inner strength. If you don't think you're ready, do some research or take a friend, but don't let fear stop you. It's amazing the comfort one can find with a little legwork and a lot of perseverance.

On being Jewish, queer, and female

continued from page 8

Growing up in Jewish culture, I felt a sense of sexual openness that I often do not see in mainstream, or Christian culture.

The road to self-acceptance and the integration of my sexuality into the rest of my life has not been easy, however. Because of my parents' history of having 'made it,' of having carved out their lives themselves, created a profession, a family, and a place in the Jewish community, and larger community, they expected and hoped for the same for me.

I have rarely failed my parents on most of those counts: I have been an 'A' student from square one, I have been accepted to Gifted programs throughout elementary and highschool, I have participated in sports, arts and music, and I had a Bat-Mitzvah. I have had a 'good life' devoid of many of the hardships or challenges that my parents grew up with. When I came out to my parents, it was the first time that they said they were 'disappointed in me.' They made it sound like my sexuality was something I could work harder on, the way I could work harder in school to get good grades. I was shocked at their initial response because I had always met and surpassed so many of their expectations.

Now, the time has come when some of my parents' friends (most of whom are Jewish) children are starting to get married. There are celebrations, parties, formal acknowledgments of these engagements. Meanwhile, I could be living with a woman for years, and get no formal or social recognition of our relationship. Marriage is considered to be one of the important life cycle events in Jewish culture, including birth, Bar/Bat-Mitzvah and death. It is also an important framework within which Jewish culture and values survive and get passed down to future generations. That is why, I think, it will be important for me to have some sort of commitment ceremony if I decide to spend the rest of my life with a woman. I will also want to have children, and raise them as Jews. I want my family to be involved in my life, I want my relationships to be integrated into Jewish life. I can neither give up being Jewish or being queer: too much is at stake for me to do either one.

My own involvement in the Jewish community in Toronto has

been sporadic. I have been involved in Jewish education and social life at my synagogue, Temple Sinai.

In highschool, I participated in "The March of the Living," a Holocaust memorial and educational trip. It taught me the Jewish value of participating in social action. But instead of working on social action related to Jewish issues, I chose to channel what I learned into more unconventional areas such as women's rights, gay rights and anti-racism. Later on, in Montreal, I became involved in the cabaret/underground arts and music scene, while taking Women's Studies at McGill. These involvements have also been out of the mainstream of Jewish student life. However, my music and my studies have allowed me to grow as a person, and to forge my queer and Jewish worlds together.

The stage is the one place in the world where I can be all of myself at once. I sing about coming out to my parents, about wanting a queer family, and about loving women. Because music is a form of communication, I hope that people learn something when they listen to me. Integral to the artistic process, for me, is a questioning of society, of traditional values, of categories that seem mutually exclusive. My creative energy flows because I don't fit into any one particular space, I am somewhat of a free spirit. It is a space of challenge and empowerment to exist neither completely in the Jewish or the Queer community.

Some aspects of my identity seem to contradict each other at times, and sometimes I feel like a walking paradox of traditional and liberal values. I want a Jewish home and a family, and I want to have a successful career; I also want to bridge worlds and raise hell and get people to think about things. While it may be easy for some queer folks to shout 'anarchy' and to live solely in subcultures, I have a lot of myself invested in more traditional ideas and communities. I feel angry when anti-establishment queer people do not understand why I am an over-achiever in so many areas of my life, including school, which are a source of personal and cultural pride. I seem to be always shouting, 'accept me,' 'all of me,' not only to the world, but to myself.

Sexism in the queer movement

continued from page 9

dominance of queer male presence in cultural representation.

"Historically in popular culture the most visible figures have been males. Generally popular culture has such an effect on peoples lives that its opinions are accepted," she says.

Most queer magazines are aimed at a male readership. Even with magazines which are gender inclusive one can feel a male dominated presence within the advertisements.

Social Spaces

The number of gay male clubs greatly exceeds that of queer women. Also almost all of North America's queer parties are male focused. Many queer women have personal examples of discrimination and under representation within queer social life. "I go to a gay pride parade and the floats that are the most built up and fancy are the ones with men on them" says Laura Humphreys, a feminist queer activist student at McGill. Ritchie adds that "At a nightclub in Vancouver me and my girlfriend had to wait for an hour in front of the club while queer men were admitted quickly through a back door."

Political Space

The Gay and Lesbian Center of Montreal has only one female member on its organizing committee. Here at McGill within the LBGT's coordinators committee, women are lacking political voice. There are seven executive members and several actively involved members. Only two are women. Darrell Tan, Administrator of LBGT commented that "it is a sad reflection of how many women are

excluded from all things in the queer movement and society on the whole."

Neuens feels that "because traditionally a lot of women view such activities as LBGT as intimidatingly male dominated it remains a majority of men." She also accredits the fact that "there are a lot more progressive services at McGill for women to get involved where a queer man might not necessarily have the same diversity."

Many people have argued that the times in which queer women have socially succeeded in mainstream society, such as the coming out of Ellen on National TV, is done so only because they are so low on the scale of social status that they are not considered a threat to the system of oppression.

"Queer men have to fight louder because they're seen as much more deviant by those in power. Queer women are much more likely to be dismissed because they are not seen as a personal threat" emphasizes Emily Mattek a queer McGill Arts student.

The divide amongst queers is felt by some to be reflective of the problems of sexism of society on the whole. "In general we see that women's sexuality is oppressed, including that of queer women, where male sexuality on the whole is more represented," says Ritchie.

The Economic Divide

Many people believe the problem lies in economics. Women on average make less money than men; lesbian couples make less than gay couples. According to studies in the US, the average gay male household makes

70% above the national average. In comparison the average lesbian household in America lives just slightly below the poverty line. In a free market system the voices of those with the money are heard, in this case gay men over that of the women.

"Men have to recognize that women are constantly being excluded as women. Just because we're overcoming our struggle against homophobia for ourselves doesn't mean we have overcome other prejudice" says Tan. Many gay men today see a solution to homophobia through the achievement of power, regardless of the consequences.

Creating an Alternative

An alternative exists however-the solidarity of all oppressed people. For some queers being queer means learning what it is to be a "minority." The result *should be* one that sensitizes them to the existence of other forms of oppression. The fight against sexism within the queer community is one of dire importance. "Queer men must open their eyes to the reality of their queer 'sisters' and take an active role in altering the power imbalances," says Ritchie.

As a response to the sexual imbalance in the queer community, the McGill Women's Union and LBGT have created Dyke Days. Its purpose is, according to Neuens, to "promote pride, unity and discussion amongst queer women and to increase awareness of queer women and the issues in which they deal with on a day to day basis... the general goal is to end oppression of women and queer people and to give focus to queer women".

Chinese Canadian Girl Space Rightfully Claimed

Women who helped define what it means to be Chinese Canadian finally acknowledged

by Salman M. Husain

Part of the promotion package reads:

Under the Willow Tree celebrates a rich and little-known part of the Canadian history, exploring the challenges that were faced by the first Chinese women who came to Canada and the trials and triumphs of subsequent generations of Chinese Canadian women. The film chronicles the lives of these women through stories told by their daughters and grandmothers.

I went to the preview screening of the film, *Under the willow tree—Pioneer Chinese Women in Canada*, organized by the Centre for Research on Race Relations, with some trepidation. There were a few reasons for the anxiety. For one, it was the first time the film was being shown, and since the subject matter was not only important but also timely, I wanted it to live up to my expectations. It was about time that the relevant connection of Chinese history in Canada with Canadian history was made. In addition there is also another layer of significance, the layer of importance due to it being taken from women's perspectives.

This, along with the fact that I could not get the superb film *The Joy Luck Club* out of my head. And if this weren't enough Dora Nipp, director, Margaret Wong, producer, and the "boss" of the director of studio d of NFB came and sat next to me! Needless to say the anticipation was heightened and the overwhelming pressure was on.

THE WILLOW TREE—strong and dependable—THE PIONEER CHINESE WOMEN

The 52 minute documentary started with tale telling of remarkably strong and courageous women who were shipped off to the New World to marry men they had never even seen. The film traces the origins, all the way, back to the first Chinese woman who came to Victoria, British Columbia in 1860.

As young girls they had to grow up rapidly to face the heart-wrenching challenges of new surroundings, new language, new husbands and racism. The latter reared its ugly head in the form of government legislation, in addition to the stark sexism that was prevalent in their own community. Despite this they found, against all odds, that they were able to impart their language,

culture and values to their children.

Unfortunately absent from the film was the conversion from Buddhism (or any other religion prevalent in China at that time) to Christianity. But two Christian dominations prevalent in Canada were discussed in their regional context.

THE GROUP OF SEVEN

Seven Chinese women weave a history of their mothers and grandmothers by providing insight into the past that is the domain of the pioneering Chinese Canadian women. This justly credits the women who helped define what it

means to be Chinese Canadian.

While the women on the screen candidly put all their cards on the table I was aware of two things: one, that the horrific account of events seem unreal and the belief factor is made much more difficult by the lack of anger for the unjust situations and bitterness for their un-called for sacrifice and endurance of hardship. And two, that a certain perspective was needed, on my part, because it was too easy, at this point, to become emotionally involved with the story without the consideration to romanticism and milestone vs. definitive equations.

FILM GENESIS: LET THERE BE DORA AND THERE WAS DORA

FIRST REEVALUATION

Dora Nipp, film director, researcher, policy analyst for Ontario Human Right Commission, student of law, Overseas Chinese History, Immigration History, Applied Linguistics and East Asian Studies, discovered, when she was in university, that her Chinese name, 'Zong Dian', means "keeper of the Ancestral Records".

SECOND REEVALUATION

Dora Nipp curated a historical photo exhibit called "But Women did Come: 150 years of Chinese Women in North America", and co-edited oral histories—Jin Guo: Voices of Chinese Canadian Women. This was the genesis of the film. It was DESTINED that this event bring Dora Nipp in touch with Margaret Wong, a producer for the ONF/NFB.

AND THEN THERE WAS UNDER THE WILLOW TREE—PIONEER CHINESE CANADIAN WOMEN



WOMEN WHO HELPED DEFINE WHAT IT MEANS TO BE CHINESE CANADIAN

BLATANT DENIAL OF EXISTENCE—THE CYCLE OF NON-EXISTENCE BEGINS AGAIN

Various forms of racism and xenophobia are still present in our country today. This realization came home with such force at the Q&A period with Dora Nipp and Margaret Wong. For example, in certain considered credible circles and institutions this film is not considered Canadian and thus not a part of Canadian history. It is sad that we, as minorities, still need to fight everyday battles even after efforts are made to reconstruct our history in order to create space which has been denied to us. In this particu-

"Our mothers, who all these years had stayed indoors looking after their families, came out and stood on street corners selling tags to perfect strangers... they did whatever they had to do to help the war effort. I am very proud of them."

—Emma Quon

lar case, the film *Under the willow tree* is denied space because it is not considered as being part of Canadian history. The CBC has turned it down for this very reason. So not only the writers, poets, thinkers, filmmakers, cultural producers etc. are required to reconstruct our history but we also need to find ourselves avenues of distribution space. The CBC and others need to redefine who is Canadian and meet us half way.

In a similar manner one can argue that the film is not a definitive

piece and CBC is not a definitive institution. In order to support and claim history one has, at this moment, only one recourse and that is to buy the video from NF/NFB.

When I spoke to Nipp after the film she reiterated that it is not a definitive piece but, since it's out there, other individuals can now focus on various aspects of the film. Thus more detailed works on different angles can be created.

This film is extremely important for three reasons: to let the in-coming new generation of Chinese Canadians know that they have a history here. To let the Chinese Canadians have a sense of direction and access to a history to which they can relate and belong. And to let the Chinese Canadian

young girls and women know that they have a history that they can be proud of and also now there are women in their own image that they can look up to as role models.

With the making to this film, Dora Nipp and Margaret Wong have joined together with the pioneer Chinese Canadian women who have made history as pioneer Chinese Canadian women who are making history. Or should I say herstory.

This film is worth watching if only for its old photographs. These photographs affirm and confirm the much needed acknowledgment of Canadian women through our history.



Hazel Chong

"My grandmother realized that she was going to live the rest of her days in Canada. She hired a tutor from Vancouver for the family to teach the children how to speak English and to read and write."



Mabel Yee

"I never heard [my mother] complain. Back then, Chinese women believed that it was their destiny to endure hardship."



Agnes Lor

"My father died of a heart attack when I was two years old. My uncle paid for the passage for my mother to bring us back to China."



Jean Lumb

"It didn't seem quite fair as a child that we had to pass by a regular school to get to our school... those were the times that I felt I shouldn't have been born Chinese."



Gladys Mah

"There were Chinese school picnics every year... people looked forward to it and we always had a good turnout."



Norma Li

"My parents were great believers in education, even for their daughters, which was rather unusual for that time in the Chinese family."

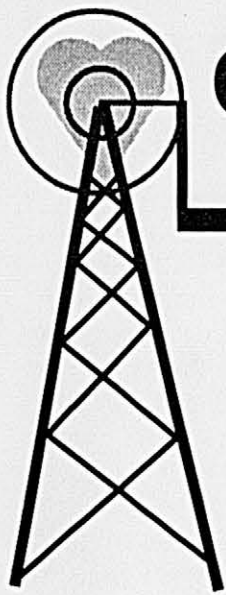


Emma Quon

"Our mothers, who all these years had stayed indoors looking after their families, came out and stood on street corners selling tags to perfect strangers... they did whatever they had to do to help the war effort. I'm very proud of them."

Aced by the

Queen of Hearts

Card Reader, Fortune Teller
and Radio Personality ENA

- by Kyle Faas



Every Friday night, from 11pm to 1am, The Ena Experience in CIQC Talk Radio 600 takes calls from those seeking guidance and understanding of the goings-on in their lives. A typical call involves the story of the caller, his or her question, and a consultation of the cards to answer it. Ena uses regular playing cards over the radio, needing only the eye colour of the caller to make a quick reading.

Sometimes a very quick reading. "One woman phoned and had no cards around her. I had nothing to say. I won't make something up. If I have nothing to say, people respect the fact I am not giving them bullshit."

She did my cards very quickly, explaining that my brown

eyes make me the King of Clubs. Hearts are blue, Diamonds green or hazel, and Spades very dark or black. Ena herself is a youthful looking Queen of Hearts.

Shuffling the deck, she laid the cards down in front of me and picked out those around me and relating to me. The cards can mean different things depending on the question; there can be love cards, marriage cards, children cards, and so on. "It is better if people touch the cards, as with tarot cards, [but] you can't do that over the radio."

While Ena does a number of readings on her two hour show, averaging about 40 calls in that time, she also maintains a private clientele for more in depth readings. "You are not in and out in an hour

like most readers, you come at 7 or 8 and you could be out at 9, you could be out at 12".

Belief is a large part of the card reading experience. "If someone is skeptical, testing me, really nervous, I won't do it." According to Ena, if both participants are not into it 100 per cent, the reading is worth nothing.

Her clientele comes and goes "with the trends", the current popularity of all things psychic necessitating a waiting list of 6 months for Ena's private readings. While the interests of the average citizen vary, those in power with more than a curiosity in events to come have stuck by the practice. "I do major politicians, judges, lawyers, I've been flown on private jets out of the

city to go to other cities to do readings."

She likes to keep abreast of her competition. "I went to one, at \$250 for one session, waited a year for the appointment (she was supposed to be the best). I had cried about something the night before and my eyes were all red. She said 'you are upset about something'. Big deal, anyone could tell. She went one way, and if my body or face tightened up, went in a different direction. If you are accepting what they say, they're on the right path. There are lots of charlatans out there."

Her radio show has experienced a great deal of success. "I was on once, had many callers, it went well. They asked me back, and then

offered me my own show. It's the sort of thing that if you do it right and do it well, it will skyrocket."

The callers are fairly evenly split along gender lines, about 60% female and 40% male. Age range is wide open, with callers "in high school... and well into their nineties", although most are in their twenties or thirties.

Ena tries to have every caller "feel better than before they called", emphasizing that it is a "happy show." She admits that her own opinions sometimes contribute to the answer she gives the caller. "An older woman phoned up and said her husband was dead, and she was lonely. I thought 'get out of the house. You're not going to make any friends in your living room.'"

Ena learned to read cards from her grandmother, Marie-Louise Roberge. "When I was 14 I went to her house, in a small village, for the summer. I was probably the only English speaking girl, and I had about four boyfriends at the same time. I had to leave them after the summer, and was very upset. I called my grandmother, who said 'I'll do your cards, tell you who is thinking about you, who is in love with you'. Everything came true, and she gave me such energy, such feeling. The next time I went back I learned how to read cards."

Of 26 grandchildren, Ena is the only one who lives her life by the cards. "No one else has enough power and desire to do it. A couple will do readings, but it is not their passion."

She says that if she sees an accident in the cards, she will take a cab. She saw in the cards that she needed to contact her father, whom she hadn't seen in years. "He was dying, and I needed to say my last goodbyes."

The cards have also served her well in her love life. "One [boyfriend] was not loyal, he was cheating on half the city, but I saw this and knew to protect myself. I would freak him out at work, call him and say 'who just called? a dark girl just called full of love cards, what's going on?' It didn't last long, he said I 'knew too much.'"

False consultation??

Critics say parliamentary hearings on MAI not enough

By Jeremy Nelson

WINNIPEG (CUP) Canadians are finally going to get a chance to tell the federal government what they think of the controversial trade agreement it has been negotiating behind closed doors for the last two years.

For six days at the end of this month, a parliamentary subcommittee on international trade will hold hearings on the Multilateral Agreement on Investments (MAI), a treaty presently being negotiated by 29 countries that has been described by the head of the World Trade Organization as "the constitution of a single global economy."

If passed, the MAI would extend many new powers to corporations, including the right to sue national governments and the right to relocate their operations whenever and wherever they please. The MAI would also prohibit governments from passing labour or environmen-

tal laws deemed to be harmful to the business of a domestic or foreign corporation.

Canadians will get a total of 36 hours to present their views to the subcommittee before the hearings are closed and the presentations are taken under advisement.

Critics of the agreement say they are upset that the hearings will last just six days and take place only in Ottawa.

Yves Bajard, a Vancouver resident who has been trying to raise public awareness about the MAI, says the introduction of the treaty is perhaps one of the most important developments most Canadians will ever live through, and because of this, broad consultations are required.

"This is why we need a series of cross-country public hearings," she said.

To date, the federal government

has refused to issue a formal position paper on the MAI and hasn't made copies of the draft text of the agreement available to citizens. The only available copies of the agreement text are those that have been leaked to the press out of the secret MAI negotiations presently in progress in Paris.

Liberal MP Bob Speller, chair of the subcommittee, says he is not concerned about the duration of the hearings or that they are only being held in Ottawa. He says the limited time frame is partly due to the fact that negotiations on the treaty are nearing completion.

"Frankly, most groups that want to be represented [at the hearings] have a national group that will present their interest [in Ottawa]," he said.

Bajard says she finds Speller's rationale for the limited hearings "offensive and disrespectful to the

people of Canada.

"It shows his contempt for the democratic process," she said.

In lieu of government-sponsored hearings, activists in Toronto, Winnipeg and Vancouver plan to hold their own public hearings on the MAI.

Maude Barlow, chair of the 90,000-member Council of Canadians, says she fully supports the awareness-raising efforts of Bajard and other activists across the country and adds that Canadians can put a stop to the deal if they try.

"If Canadians were to put their political hands on this thing and to realize that this is a terrible deal for us, I think we could start to reassert our democratic rights, not only in this area, but in several other areas as well."

Source: The Manitoban

Sheep Calls and Shoplifters

Montreal filmmaker shows why you are a sheep

by Ruth Kanfer

What possible connection could there be between sheep calls and shoplifters? None, I suppose, and why should there be? Deborah Van Slet definitely slaps this one at you in this offbeat 'in-your-face' film, which runs like a monologue fragmented in sketches. The absurdities of the world around us provide her with ample subject matter as her discussions range from Barbie's employment record to "Miss Vera's Finishing School for Boys Who Want to be Girls".

An independent videomaker from Iberville, Québec, Van Slet is now based in Montréal. She teaches video editing in a multimedia computer lab at Concordia University, and can be heard on air on Montréal's CKUT as the host of *Dykes on Mykes*. Her most recent outlets for social commentary have been a documentary film *Choir Girls* as well as the dance video *Link*. But it was her *Sick World* video series which caught the attention of Montréal producer and director Attila

Bertalan.

Bertalan explains, "I was seduced by her storytelling," an accurate summation, for Van Slet is a master storyteller. She has the abil-

more novel way of emphasizing women's constructed perceptions of their bodies than through her detailed description of Tawny Owl's breast reduction operation and her Brownie amazement and wonder at the existence of such a procedure.

Van Slet speaks of her experiences as a stand-up comedian and her preference for video as a medium in which to work.

"I did it once or twice years ago, but then discovered video which is akin to performing... and I discovered I could do it easily and by myself". Her familiarity in the genre of comedy, and her attraction to video is reflected in her ease in front of the camera; this frankness with which she presents herself definitely makes for refreshing viewing.

It is Van Slet's quizzical stance which allows her to attack current issues of gender construction, sex and femininity and masculinity. She zones in on seemingly insignificant quirks in life to reflect these larger societal concerns. While Van Slet gives an account of her failure to be employed at CN Rail as a result of her

gender, she lifts weights and attests to the fact that she is not as puny as she looks. Though I am somewhat tired of the overworked discussions on gender construction, Van Slet must be given credit for her fresh and original approach.

Although Van Slet's energy and wry commentary add much to the film, there seems to be a general lack of coherence. Rather than contributing to the sense of irony in the film, it acts to emphasize that these skits were part of some other series, another work. Attila Bertalan, the film's producer and director, expresses the difficulties of adapting from another work. "I wanted to maintain the integrity of the work and keep the stories intact," she explains. Yet perhaps this was the very problem. Momentum is lost halfway through, although the experimentation in camera-work becomes far more interesting.

Part of the appeal of the film was its harsh portrayal of Montréal as a rude, bustling city. The camera pans the skyline, downtown St. Catherine's Street and Casino Royal's gaudy neon lights, emphasizing the underside of the city. The music was provided by a local pop band, The Snitches. In staying within Van Slet's mode of criticism, their strong jerky rhythms and energetic beats encapsulate an attitude of defiance. Even the originality of

the locations that Van Slet shot provides for interesting viewing. In the elevator shaft, on an open field, or at a campfire, we watch her as she ponders on "nasal flushing" or shouts out an outrageous statistic from what is presumably her apartment window.

While Bertalan's choice of black and white film snippets as well as the static music interludes between sequences add to the upbeat nature of the film, they do little for maintaining the viewer's interest in the script. Rather, it slows the pace. As a result, I found myself focusing on the aural effects in the film: what with the buzz of helicopters overhead, bagpipes bleating, birds squawking, phones ringing, children screaming and, of course, sheep baaing.

Bordering on pure self indulgence, this film does offer an unusual array of film techniques and a quirky sense of humour. So maybe we are all sheep, socially constructed and defined. But what an original and witty way of showing it.

Sheep Calls and Shoplifters is playing tonight at the Cinéma Parallèle (3682 St Laurent Blvd) at 7pm, along with another film: Anjelica.



ity to compel, while really gnawing at those all-too-often-attacked societal evils. I cannot think of a

On the Razzle

Dawson College obtains mixed results with light comedy

by Patrick Levesque

How much can we, or should we, ask of student theatre? We cannot ask them perhaps the maturity and ease of seasoned veterans, nor their grasp of the character's depth, but we can hope to expect a technically flawless rendition to compensate for the lack of experience.

Curiously, the Professional Theatre Department of Dawson College's production of *On the Razzle*, written by British author Tom Stoppard, reaches a strange equilibrium. There are technical mistakes, yet, on the other hand, some actors reveal a surprising understanding of their character and offer excellent performances.

On the Razzle is a light comedy in the Vaudeville tradition. The plot is archetypal: Zangler, a rich Austrian grocer, has an attractive young niece, Marie. Of course, she's deeply

in love with a young and unfortunately poor suitor, Sonders, who is rejected by Zangler due to his dire financial situation. Zangler then leaves for Vienna, preceded by his newly hired servant Melchior, where the grocer intends to ask his fiancée to tie the knot. By doing so, he abandons his business in the hands of two employees, chief Weinberl and apprentice Christopher. As you can well figure out, they, too, decide to leave for Vienna on a little unauthorized vacation, "on the razzle," as they say. The foreseen misadventures and turnarounds lead to general hilarity. But, as you come to expect of this kind of theatre, all is well that ends well and every character has his problems solved by the habitual happy ending.

The plot is of course terribly

clichéd. Stoppard thankfully does not pretend to deliver a great or unheard-of-before message. He only wants to entertain us. His script contains a few mishaps, though. The play starts off sluggishly and doesn't reach its cruising speed until halfway through the first act. The second act, by contrast, is a firework of wordplays, good-hearted humour and *quiproquos* as every character tries to cover the always growing pile of blunders.

The staging is good, yet there are too many change of sets between the scenes. The elaborate set could have been more minimalist and less activity between the scenes would have consolidated the overall unity. The costumes are marvelous and with the accompanying music (Johann Strauss, of course...) they plunge us into a late 19th century

Vienna atmosphere. The lighting, on the other hand, is amateurish and the tendency to isolate actors in monologues seems to halt the pace of the play, which is partly why it takes off so slowly in the first act.

Playing respectively Zangler and Melchior, Giuseppe Gallacio and Elan W. Zafir imbue their characters with the extra touch of maturity that is necessary to all professional actors. Marc Beaulieu, as a horny coachman, and Slobhàn Quinn, as a French maid, both give excellent interpretations, fully blending into their roles despite their young age. In general, the interpretations are quite good. But a few technical slips here and there remind us that this is a student production (drinking from glass in

which nothing has been poured, for example). Another problem is the constant off-stage noise, which can be quite disturbing at times, particularly when the action calls for absolute silence.

Over all, and considering the low price of the tickets (only six dollars for students), the cast and crew make an honest effort. If you're interested in theatre but are put off by the usually expensive price of most professional productions here in Montréal, this is a recommended substitute.

On the Razzle is given by The Professional theatre department of Dawson College at the Dome Theatre, November 19 through 22 and 27 through 29. Dome Theatre, 3990 Notre-Dame St. West. Info: 693-8328.

Crystal Method take no risks

The Bush of the electronic scene

by Alex Halperin

When Elvis lasciviously shook his hips on Ed Sullivan, North America acquired a taste for music accompanied by visual spectacle. Since then we've enjoyed flying pigs, smashed guitars and lemons-cum-disco balls accompanying rock stars as they preen, pose and occasionally sing onstage. But the growth of techno has left this taste for the absurd behind. What a shame! Surely there were infinitely more planned stage extravaganzas designed to cater to rock stars which will now mercifully only be seen during Super Bowl half-time spectacles and other such vapid decadence.

But wait. The Crystal Method seem to enjoy being stared at and therefore have my nomination to succeed the likes of AC/DC and Kiss as reinterpreters of the rock stage show. Unfortunately, they don't do it nearly as well.

The Crystal Method played on stage at Sona like a punk band on a midwest tour but without refreshing irreverence. With virtually no samples and a middling light show, they pushed, tweaked and posed their way through their breakthrough album "Vegas." The sound was so similar that I suspect that behind their piles of monitors, mixing boards, turntables and other equipment, they were spinning the album on a Sony discman — electronica's equivalent of the Spice Girls.

Despite this, they sounded good. "Vegas" is a fun album, one that could move a crowd. However, this was not the intention. They

were on a stage and the crowd was to look at them, and look at them they did. With the exception of a few people dancing up front, the crowd watched, occasionally deigning to tap a toe or jump around during a particularly intense sequence.

Throughout their career The Crystal Method have been accused of coasting on the popularity of the sample laden techno pioneered by England's Chemical Brothers. Their performance at Sona did not dispel these allegations. They did nothing experimental or revolutionary, electing to stay obscenely close to their studio recordings. Knowing how they are trying to gain techno credibility I was shocked how closely they stuck to their crowd tested material. When in a genre so new it is essential to expand the boundaries when performing "live."

However, the crowd didn't seem to mind. The combination of shamelessly drugged raver kids and oddly square looking computer geeks got edgy whenever the group lapsed into any musical variation. Perhaps Crystal Method are aware of their fans status as "week-enders" who aren't necessarily interested in the most cutting edge sound. If this is the case they should be commended for a delightfully crowd pleasing set. Ending with a textbook version of "Busy Child", they left the stage secure in their status as the Bush of the electronic scene.

Events

Thursday, November 20

CKUT's "Marching Cabaret Madness" 10th Anniversary Celebration! Beats, Fanfare, Marching, Ruckus! Club Soda, 21h. Tickets \$7.50 at CKUT, \$10/door. Info 398-6787.

LBGTW Womyn's Group meeting. Women's Union. Shatner 423. 18h.

Last day to buy beautifully scented and multicoloured candles in the Shatner lobby. All proceeds to support the efforts of Deeplaya, an indigenous NGO working with underprivileged children in New Delhi, India.

Friday, November 21

An evening of folk music at the **Yellow Door**. Adam Davison Harden (opening) and Catherine Herrmann (main act). \$3. Doors open 20h. Open stage to follow.

LBGTW Coming Out Group meeting. UTC basement (3521 University, corner Milton). 17h30.

LBGTW's Men's Discussion Group. UTC basement (3521 University, corner Milton). 19h.

Saturday, November 22

Wheelchair Basketball Tournament. Concordia University, Loyola gymnasium (7141 Sherbrooke St. W.) 17h-23h. \$10 registration fee (6-8 persons per team). Info: Joel, 481-7404.

Thursday, November 27

An evening of women's poetry and music at **The Yellow Door** — Fundraiser for **STELLA**. \$5 (suggested donation). Doors open at 20h.

Ongoing

The Accompaniment Programme of SACOMSS can provide information, support and accompaniment services to members of the McGill community who have been sexually harassed or assaulted in a McGill context. For more information, please call 398-2700 (daytime) or 398-8500 (evenings).

Call for submissions! **SACOMSS** is accepting prose, poetry and visual art for our annual journal for survivors of sexual assault, *Fire with Water*. Deadline is Feb 1st, 1998. Information/Helpline: 398-2700/8500.

CD REVIEWS

From the Hemispheres to the Real World

Roots and Wings
EMI Music Canada

expressive sounds of Mali, Chile and Tanzania instead.

-Kyle Faas

Roots and Wings "[presents] the best roots music the world has to offer" on CBC Radio One (Saturday, 7:05pm), says host Philly Markowitz. This CD is a compilation of music from the Andes to Zimbabwe, and a portion of the proceeds will go towards the purchase of Freeplay wind up radios for educational projects in rural Honduras and El Salvador. "The Freeplay wind up radio has an internal electric generator powered by a hand-crank mechanism. You simply wind for 60 turns and your effort is repaid with 30 minutes of radio reception." In addition to supporting the dissemination of information in the developing world, your money will be well spent in the purchase of an amazing CD. Tracks include *Seo Zé*, by Carlinhos Brown of Brazil, a blend of seductive percussion and song, and *Lbasa* by De Cara a la Pared of Canada, whose haunting voice travels a sorrowful and introspective journey. *Yungchen Lhamo* by Dorje-Den of Tibet, whose voice takes on an ethereal quality as she "remembers the joy of... [climbing] the Himalayas in order to meet the Dalai Lama." (Markowitz) is another of this eclectic selection. This compilation is a wonderful alternative to the sometimes generic sound of Western music, and provokes the listener to explore the pure and

Cornershop - When I Was Born For The 7th Time

Luaka Bop
Warner

During their five year existence, Cornershop has been accustomed to two types of press in the UK: bad press or no press—and usually the latter. And now the band, fronted by British-born Tjinder Singh, finds its third album, *When I Was Born For The 7th Time*, widely praised by British music journalists as the Best Thing Since. The band must find it curious, considering their last album, 1995's quite good *Wom-*

an's Gotta Have It, was stylistically similar, but received scant attention at the time. So is this acclaim based on a newly discovered appreciation for the music, or the fact that multiculturalism is fast becoming the new British buzzword?

It's probably a bit of both. After being reduced to stereotypes of tandoori chicken and convenience stores (hence, "Cornershop"),

Indians in the UK are suddenly considered noteworthy (Singh and unrelated countryman Talvin Singh are among *Select Magazine's* 100 Most Important People In The World — #82 and #84,

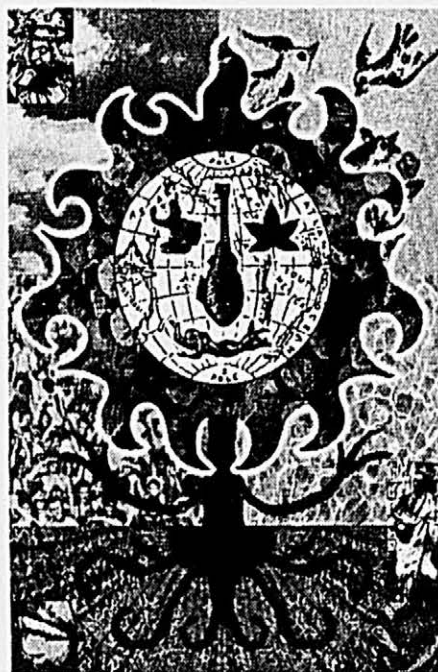
respectively). Meanwhile, Cornershop's music sits comfortably in your modern music collection. Grafting together Beck's eclecticism, Stereolab's linear repetition, the Velvet Un-

derground's deceptive simplicity and hip hop beats, *When I Was Born* reveals a very amiable, very '97 sound.

About half the album is devoted to 'proper' songs in the same vein as the single, "Brimful of Asha": loose, rambling and repetitive. At best, they encourage the type of grinning, head-nodding motion that says *everything's alright* ("Sleep On The Left Side"). At worst, they succumb to a certain good-natured banality ("Good Shit"). More interesting are the less conventional tracks, which add scratching, samples and Allen Ginsberg to the mix, though regrettably not at the same time. Owning more to texture than structure or melody, pieces like "Candyman" and "We're In Yr Corner" have a light-headed quality that politely suggests chillin' out.

Notably absent on the album, however, are the forthright political statements that characterized earlier Cornershop recordings ("Shut up shop, get on the streets and fight the powers that be"). And yet, *When I Was Born* remains a political album. It's inherent in the Punjabi lyrics and the use of sitar and dholki. It's inherent in the re-interpretation of the Beatles' sitar-adorned "Norwegian Wood" and the re-appropriation of images of 'exotic Indian beauties'. *When I Was Born* addresses the misperceptions and misrepresentations of Brown people in the UK and North America by what it is, rather than what it says. And, clearly, Apu at the Qwik-E-Mart this is not.

—Kevin Siu



daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

H O U S I N G

House to share with 2 others, Prince Arthur & St Laurent area, quiet, renovated, bright large room, close to McGill \$275 + utilities, 848-6318, 332-5880.

M O V E R S / S T O R A G E

Moving/Storage. Closed van or truck. Local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

H E L P W A N T E D

Subjects Needed: Women studying at McGill for next 2 years to participate in Research study on "Persistent Human Papilloma Virus." Virus is linked with development of cervical cancer in some women. Financial incentive offered. For info, call: Gail Kelsall, Research Nurse, 398-2915/6926 e-mail: gailk@oncology.lan.mcgill.ca.

Earn \$100-\$200/day Master School of Bartending - bartending & table service. Complete placement agency. Leaders in the hospitality industry for 15 yrs. McGill rate 849-2828. WWW.BARTENDING.COM

Christmas Gift Wrappers Creative customer service oriented individuals, locations: Downtown Toronto, Mississauga. Managers to \$8.25/hour + bonuses. Wrappers to \$7.15/hour. Full/Part time, December 1-24. 416-536-5578.

School is expensive. Earn some extra cash as a telesales rep. Guaranteed salary & commissions. No French required. Close to University. 398-9911.

WORDPROCESSING/TYPING

Success To All Students WordPerfect 5.1 Microsoft 97/lazer Term papers, resumes, applications, transcription of tapes. Editing of grammar. 29 years experience. \$1.50/D.S.P. 7 Days/week. On Campus/Peel/ Sherbrooke. Paulette 288-9638

Word Processing of term-papers, theses, reports, etc. Word-perfect 5.1 Laser printer. Fast professional service close to McGill. Brigitte 282-0301

Editing Services: Theses, Term papers. Will correct grammar, style and improve readability. David 481-9244.

Seasoned professional will process your paper and check grammar and spelling in English or French. Laser printer, located near McGill & Sherbrooke St. Anne Marie 847-9082.

S E R V I C E S O F F E R E D

English Angst? Proofreading/correcting for univ. papers, resumes, etc. Also tutor for Eng-written/conversation. Good rates-pleasant atmosphere. Tel Lawrence 279-4710.

Hockey/Concert Tickets Available for San Jose Sharks, Pittsburgh penguins, L.A. Kings games, only \$20 each! Oasis, Moist, Stones; great seats still available. Info: 949-1661 or 766-0298 The Ticket Academy Inc.

L E S S O N S / C O U R S E S

Art Courses Pottery, sculpture, painting, drawing, live model, free studio time. 460 St. Catherine W. #502 Metro McGill 879-9694.

Learn French with a qualified and experienced teacher (private). Also translation, typing services and French writing. In front of Atwater metro. Atwater/de Maisonneuve 932-9035.

Life Style without glasses

"No touch" Laser Excimer, PRK, Lasek

Myopia - Astigmatism - Hyperopia
Contact lens discomfort

LASER ULTRAVISION INSTITUTE
for careers in the Armed Forces, pilots, RCMP
air traffic controllers, firemen, police, athletics.

Medical Director
Dr. Marvin L. Kwitko
Past Chairman, Advisory Committee on the
Excimer Laser, for Health and Welfare Canada.
5591, Côte-des-Neiges, Mt, Qc, Canada
1(514)735-1133 1-800-20LASER

Avez-vous lu le



cette semaine?

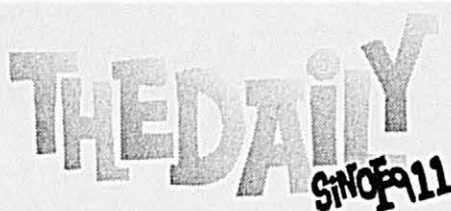
FRIEDMAN & FRIEDMAN

Chartered Accountants - Comptables agréés



8000 Decarie Blvd., Suite 500, Montréal, Québec H4P 2S4
Tél.: (514) 731-7901 Fax: (514) 731-2923

advertising:
398-6790



Les Elections des membres du conseil d'administration 1998-99 de la société de publication du Daily

auront lieu au cours
de l'Assemblée Générale Annuelle (AGA)
Mardi 2 décembre 1997.

Tous les étudiants des différentes facultés
sont invités à déposer leur candidature.
Six membres du conseil seront élus avec
un maximum de 3 par faculté.

Fermeture de la période de dépôt des candidatures:
25 novembre.

Des formulaires seront disponibles aux bureaux B07 et B03 du McGill Daily Français.

Les candidatures seront publiées entre le 25 nov. et 2 déc.

Pour plus d'information, veuillez contacter
Suzanne Williams directrice générale des élections
société de publication du Daily, 398-6790 ou 398-6784



The Election of Directors to the Daily Publications Society 1998-99 Board of Directors

will take place at the
Annual General Meeting (AGM)
Tuesday December 2, 1997

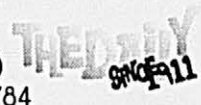
Nominations invited from students
from all faculties. Six board members
will be elected; max 3 per faculty.

Nominations close November 25

Nomination Kits will be available at The McGill Daily offices room B07
and B03 to November 25

Candidates will be announced between November 25 and December 2

For further information, kindly contact
Suzanne Williams Chief Returning Officer (CRO)
Daily Publications Society, at 398-6790 or 398-6784



English Language Courses

December '97

Conversation (eight levels)\$190
TOEFL Preparation\$190
Writing for the CELDT\$235
Registration Fee (non-refundable).....\$15

Days: Monday to Friday
Time: 10:00 a.m. to 2:00 p.m. (40 hours)
Dates: December 1 to December 12

Registration, payment and placement test in person
before November 26, Monday to Friday 3:00 to 4:30 p.m.

Payment by certified cheque or money order payable to
Concordia University, or Visa/MasterCard/debit card.
Cash and personal cheques are not accepted.

Call Now: 848-3608 / 3609 / 3614
1600 St. Catherine West
Montreal, Quebec H3H 2S7
Guy-Concordia Metro, exit Guy



Centre for
Continuing
Education

Real education for the real world

INFORMATION SESSION PROFESSIONAL ACCOUNTING PROGRAM*



University of Toronto
Rotman School of Management
Mississauga Campus

A Co-op Experience....

For future Leaders of the Accounting Profession
Extremely High Job Placement Rates....

For Co-op Work Terms & Permanent Placement
81 % Pass Rate on CA Exams....

About 40% higher chance of passing the CA exams
than the average CA candidate

For Graduates from Any Undergraduate Degree....
Advanced standing for Business Grads

Thursday, November 27th
12:00 p.m.
Room 110, Arts Building

*formerly the MBA in Professional Accounting Program

CALL NOW

To book space in
our bumper
year-end issues!

Tuesday, November 25
(Daily français)

Thursday, November 27

Monday, December 1
(Special Business Issue)

Call Boris or Letty at
398-6790

A new way to lounge...

Luba

LOUNGE

BAR • WINE • IMPORTS

Mon-Fri 6pm-3am

HAPPY HOUR 6-8PM

Sat-Sun 9pm-3am

(514) 288-LUBA

2109 Bleury, Montreal (Just below Sherbrooke) PLACE DES ARTS

Come Sing
& Dance at

Birthdays, Parties
and More Parties!

LETYCOOL

STUDENT
DISCOUNTS

FAMOUS
KARAOKE
IN TOWN

DISCO KARAOKE

LATEST HIP SONGS AVAILABLE
in English, French, Spanish,
Japanese, Vietnamese, Chinese or
Disco music.

96 Sherbrooke West/St Urbain
Montreal
Tel: (514) 849-8094

**BOTHERED BY THE WINTER CHILLS?
BUNDLE-UP WITH APPLE AND THE MCS!**

Performa 6360CD

- 160MHz PowerPC 603e processor
- 16mb RAM
- 1.2gb Hard Disk
- 8x CD-ROM
- 28.8k Modem

Multi-Scan 15AV display

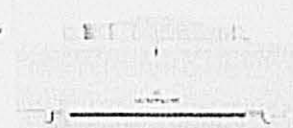
- Integrated CD-quality speakers
- 13.75" viewable image size
- 0.28-mm dot pitch



\$1999*
(includes CPU, display
& printer)

Colour StyleWriter 1500

- Laser quality black & vibrant colour
- 720 x 360 text and line art
- 360 x 360 dpi colour/greyscale
- ColorSync technology



PowerMac 4400

- 200MHz PowerPC 603e processor
- 16mb RAM
- 2gb Hard Disk
- 8x CD-ROM

\$1697*
(CPU only)

PowerMac 7300

- 200MHz PowerPC 603e processor
- 32mb RAM
- 2gb Hard Disk
- 12x CD-ROM

\$2335*
(CPU only)

StyleWriter 6500

- 600 x 600 dpi (b&w)
- 600 x 300 dpi (colour)
- up to 8 ppm
- superior graphics

\$607*



Authorized
Education Sales Agent

MCS

McGill Computer Store

Burnside Hall Room 112. Tel: 398-5025 Fax: 398-5185
Email: mcs@cc.mcgill.ca Web: http://www.mcgill.ca/mcs

*Taxes not included. Available while quantities last. Advertised bundles cannot be combined with any other system. Valid McGill or affiliated hospital staff or student ID must be presented at time of purchase. Prices subject to change without notice.

Apple and the Apple logo are registered trademarks of Apple Computer Inc.